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1/72

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# The Florida Architect

## January February 1972

## Volume 22 Number 1

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## Religious Architecture Competition Announced

A competition and exhibit of religious architecture is planned for the 33rd Annual Conference of the Guild for Religious Architecture to be held at the Regency Hyatt House in Atlanta, Georgia, April 26 through 28, 1972.

The purpose of the competition is to recognize outstanding works in the field of religious architecture constructed after 1967 and those projects now in the final planning stages. Those projects receiving awards will become a part of the Guild's Traveling exhibit and honor award recipients will be published in *Faith & Form*, the Journal of the Guild for Religious Architecture.

The Conference theme, "New Spaces for the Gathering Community", will be discussed in its several aspects at a new kind of coming together.

The "convocation", which will be an exciting happening in the 23 story space of the Regency Hyatt, calls the community to the work of the conference.

The "participation" will consist of two plenary and three confrontation sessions dealing with real issues of the moment in which the people go through a three step process of identifying resources, working with creative alternatives in a multi-media fashion and posing an innovative summation for the total group.

The final coming together is in terms of a magnificent "celebration" of a new day and time.

The Conference invites participants which will include architects, artists, craftsmen, clergy and administrators from both the national and local level.

In addition to the architectural exhibit, there will also be a competition and exhibit of religious arts and crafts and a display of the products used in many religious buildings.

Architects involved with the design of religious buildings are invited to exhibit and participate in the Conference. For competition rules and information write to: Henry H. Smith, A.I.A., Chairman of Architectural Exhibit Committee, Suite 621, 615 Peachtree Street, N.E., Atlanta, Georgia 30308. Deadline for submitting entry information is March 30, 1972.

For Conference program information and pre-registration forms write to: Guild for Religious Architecture, 1346 Connecticut Avenue, N.W., Washington, D.C. 20036.

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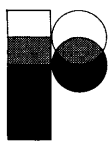
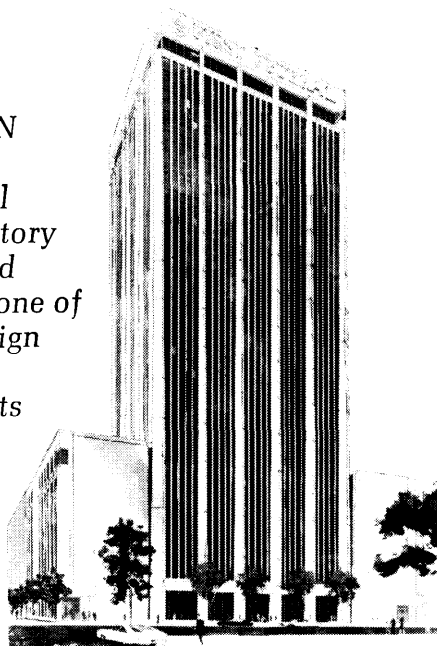
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# Proposed Schedule Professional Development Programs

<b>PDP II</b>	March 17	<b>Specifications: Problems and Solutions.</b> Jacksonville	Detailed information will be mailed to FAAIA members approximately six weeks prior to each program.
	March 18	<b>Specifications: Problems and Solutions.</b> Miami	
<b>PDP III</b>	April 20	<b>Computerized Project Management.</b>	
<b>PDP IV</b>	April 21	<b>Computer Aided Building Designs.</b> St. Petersburg	
<b>PDP V</b>	June 1-2-3	<b>Business Management For Architectural Firms.</b> St. Lucie Country Club	
<b>PDP VI</b>	August 18-19	<b>Reducing Vulnerability through Improved Practices</b> Program will be held in north and south Florida on successive days.	
<b>PDP VII</b>	September 22-23	<b>Effective Human Management for Architectural firms</b> Orlando (probable location)	

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## Documents

AIA Documents, Contracts and Accounting Forms may be purchased from the FAAIA office by mail or phone.

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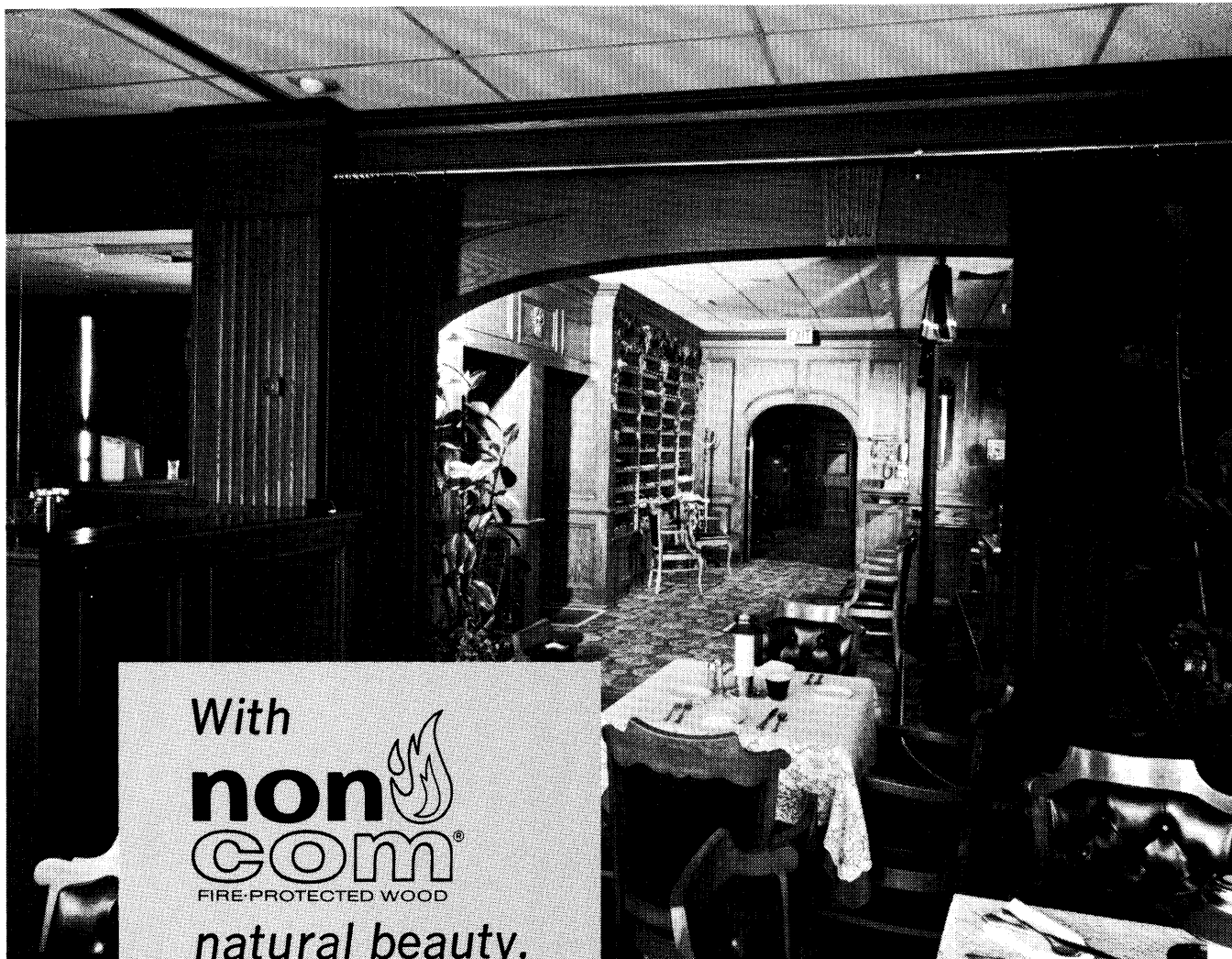
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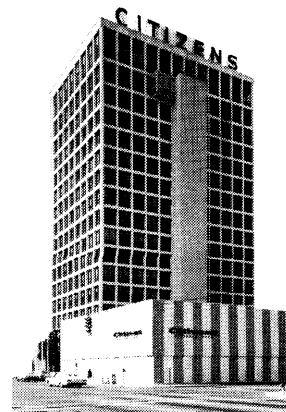
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# the university of florida

## saia

The student AIA chapter at the University of Florida is one means of getting involved. The chapter attempts to offer to students and professionals a way to get together — a means of working together on projects which they feel are important — that they may benefit the university, the city, or the state.

The SAIA chapter members conducted a very successful membership drive at the beginning of Winter Quarter, 1972, where we gained almost seventy-five new members. We have worked extensively on putting together a schedule of activities from which we hope to channel some of our energies into creative efforts. Perhaps the most exciting event in the near future is EXPERIENCE '72, a program planned for both students and professionals. We also have an active job-placement information service in addition to slide shows we would like to make available to AIA chapters throughout the state. If you or your chapter would like to visit our campus and become involved in our activities and programs, please contact me. Have a nice day!

**LYN POLLOCK, PRESIDENT  
STUDENT CHAPTER AIA  
DEPARTMENT OF ARCHITECTURE  
UNIVERSITY OF FLORIDA  
GAINESVILLE, FLORIDA 32601**

## experience '72

On March 3rd and 4th, the architecture students of the University of Florida and the Architectural Guild will sponsor, in conjunction with the Southern Regional A.I.D. convention, an EXPERIENCE. The promotion of professional and student relations on a common ground will be our goal for a two-day experience on the Gainesville campus.

The program will include:

- 1) Design competitions between joint teams of professionals and students. Through this program, we hope to achieve the tools for creative communication.
- 2) Exhibitions of work done by each professional attending, for student viewing and discussion.
- 3) Exhibitions of student projects in the division of Architecture, Interior Design, and Landscape Architecture.

The world of academic architecture almost becomes non-existent without the influence of professional realities. The only way EXPERIENCE '72 can be a success is with your help; we hope each architect will participate to make EXPERIENCE '72 a lasting experience.

**JOHN EHRIG**



**current  
news and activities  
in the  
department  
of  
architecture**

## grassroots

This year's Grassroots East Convention, held in Washington, D.C., was attended by more than one hundred seventy eastern region A.I.A. directors, officers, and student (ASC/AIA) representatives. The University of Florida's SAIA was fortunate to have three students present at the two-day conference held on January 7th and 8th at the Statler Hilton. Funds for this worthwhile trip were assisted by the FAAIA and the Architectural Guild, whose interest and support has made it possible for students to participate in many such programs. Also present at the meetings were twenty-nine Florida AIA officers, providing the students with much encouragement for future student field trips to their respective cities and advice on programs and activities available to the SAIA's. General information about their chapter's activities and the state of the architectural profession were also reviewed.

Discussion periods held during the two-day program included such important aspects of the profession as: professional practice, employer-employee relations, institute operations, NCARB, public and government relations, and the National Policy Task Force report. These discussion groups were led by AIA officers, AIA staff members, and specialists in the varied fields. Between sessions, students were able to confer with these members about specific topics in efforts of learning more about the programs and counseling services available through the AIA. Reports on these discussions are then included in the University of Florida's student publication "FEEDBACK", and at the regular SAIA meetings, to inform other students of this student/professional liaison.

**KATHRINE DURHAM**

# nasa/aia

How do you put twelve men into eleven tubes for six months in outer space? That was the problem tackled by seven fourth-year architecture students during the Fall Quarter, 1971.

Under the guidance of visiting Assistant Professor James R. Boyce, a special studies design course was offered to students who wished to enter the nation-wide NASA-AIA sponsored competition for the design of the configuration and interior spaces of the U.S.A.'s first orbiting space lab. Guidelines and constraints were issued to the participants by NASA which dictated their present conception of the technology involved in the projected 1980 project. Such information included the use of eleven tubes 58 feet in length and 14 feet in diameter. These tubes would be assembled on the ground and transported, one at a time, into space by a shuttle craft presently being developed by NASA. Students were expected to work with the eleven tubes in the configuration for the overall plan for the space station. All habitable interior spaces were to be designed for maximum safety, flexibility, and livability.

The students first encountered a problem in locating necessary background information. Ideas for all the elements from oven to water-closet had to be researched and designed. Another massive problem encountered was the attempt to design for a non-gravity situation when you have never experienced it yourself. Other design considerations included: the psychological impact on twelve people alone in space, their relationship to each other, and their daily lives within a machine for a six-month period of time.

The competition proved itself to be a difficult undertaking. Some students chose to discontinue work on the project after this first quarter. The remaining students are now pursuing their design work during this winter quarter, 1972, in an effort to meet the May 10, 1972, deadline for entering the competition.

STEVE TERNOEY

# jax

On February 4th and 5th, a group of students from our department will be visiting the Jacksonville area. Plans for the activities there include: spending the afternoon in the offices of local architects, and an evening dinner and rap session get together for students and architects sponsored by the Jacksonville Chapter AIA. Tours of Jacksonville's notable architecture and civic developments are also included in the plans.

We are most interested in arranging similar visits to other AIA chapter areas throughout the state. We welcome your inquiry and suggestions.

# new faculty

Fall Quarter, 1971, brought six newly appointed faculty members to the Department of Architecture. These new additions to the teaching staff will be an asset in the department's continuing efforts to meet the demands of an expanded student enrollment, recently vacated positions, and new approaches to course teaching.

**HARRY COMPTON**, is a visiting professor from California Polytechnic Institute. He has worked and taught in Kansas. He received his Bachelor of Science in Architecture and Master of Fine Arts from the Virginia Polytechnic Institute, and is currently teaching design and graphic communication courses.

**CARL FEISS**, is a planning and urban design consultant most recently from Washington, D.C. He received his Bachelor of Architecture from the University of Pennsylvania and his Master of City Planning from MIT. He is currently teaching a special studies course in urban design.

**MAELEE FOSTER**, came to the University of Florida from a teaching position at the University of Bridgeport, where she received her Bachelor of Science. She attended Tyler School of Art and Temple University in Philadelphia where she received her Master of Fine Arts. She is currently teaching design and graphic communication courses.

**OSCAR LARRAURI**, is a graduate from our own school of architecture. He received his Master of Architecture at the University of Florida specializing in structural systems. He is currently teaching structures and environmental technology courses.

**KENT MIKALSEN**, received his Bachelor of Arts at the University of South Florida, and his Master of Fine Arts in sculpture at the University of Florida. He is currently teaching graphic communication.

**GORDON YAGER**, left his private practice in Ohio after fifteen years of working in that state. He received his Bachelor of Architecture from Ohio State University; and is completing his thesis for a Master of Architecture from Virginia Polytechnic Institute, where he also taught. He is currently a visiting assistant professor teaching specifications and estimating.

JOHN PAGE

**experience 72  
in gainesville  
march 3-4**

# memo/training

Arnold Butt and Brock Hamacher are continuing to gather information for the study of training programs for architectural students and graduates. Their early findings were presented to the Southern Conference of NCARB at the Department of Architecture in Gainesville on November 11 and 12, 1971, with 55 representatives of architectural schools and state registration boards in the ten Southern states present. They were requested to continue their study for a second presentation at the regional convention of the Southern Conference of NCARB to be held in April, 1972. To get additional information, questionnaires were submitted to each person taking the state registration examination in the Southern states; and each examinee was given a questionnaire to carry back to his employer. The returns of this survey are probably going to number over 1,000. Publication of the results of this work will be done this spring prior to the scheduled NCARB national convention.

As a result of the work of the Southern Conference of NCARB, the national organization has become interested in the information gathering techniques and Arnold Butt was appointed to a national committee, chaired by Bill Muchow, FAIA, to study ways in which the information can be funnelled directly to the National Planning Committee, NCARB.

ARNOLD BUTT

# visiting

Stimulating students' learning with exposure to current projects and works by the professionals is a valuable part of the educational spirit at the University of Florida. Asking visiting architects to participate in design and technologies projects has brought active response, with the result that architects often bring proposed or current jobs for student participation as class projects.

In addition, professionals in architecture, landscape architecture, and interior design regularly are asked to visit the department to present and discuss their work, their opinions, and offer their advice to students and faculty in the "visiting lecture series." During the Fall Quarter, 1971, slide shows and talks were presented by: Donald Singer, architect, of Ft. Lauderdale; Warren Smith, structural engineer, from Miami; and William Morgan, architect, from Jacksonville.

On January 12, 1972, Richard Hedman, the principal planner for urban design with the city of San Francisco, presented a slide show and discussion on the San Francisco Urban Design Plan. On January 30th, Dirk Bornhorst, from Caracas, Venezuela, will be on campus. He is Design Professor at the Central University of Venezuela in Caracas, and maintains his own practice in that city. He is the principal architect for Volkswagon Works in Venezuela. He has done much work on industrialized building systems in Venezuela, and was the architect for Helecoid, a commercial development also in Venezuela.

We welcome your suggestions for future lecturers and visiting critics. Perhaps someone in your area would be interested. Please write:

JACK SANDERSON  
C/O DEPARTMENT OF ARCHITECTURE  
UNIVERSITY OF FLORIDA  
GAINESVILLE, FLORIDA 32601

# challenge

The challenge to professional and student alike is the awareness of society to its environment.

Without the combined efforts of FAAIA and Student AIA Chapters this task will never be accomplished. If we are the present and future professionals, we must begin to take the lead in this field. It has come time when professional stops confronting professional, and the student becomes a vital part of the organization, instead of living in the academic world.

The professionals of this state carry the vehicle to set forth the beginnings; they are the ones who have to everyday answer the question, "Just how does this effect the environment and society we live in?" The student now possess the ability to analyze the questions by the multi-discipline services available at a common resource base: the University. The time has come that we join together to answer the need or else the opportunity will pass us by.

I would like to encourage each professional to review the projects he has undertaken. Do they measure up to this leadership attitude? Have you considered the problems of the environment? Have you created the awareness which we are responsible for as professionals? Then ask yourself what is going to happen to the future professional; Have you provided the example he can look at and be proud of his chosen future profession?

Let us begin to work together, to take a good look at the university which educates the Architect of the future. Do we have the same goals? Can we carry on the leadership of this awareness to society? And can we do it without your help?

PERRY J. READER  
DIRECTOR  
SOUTH ATLANTIC ASC/AIA REGION

## publications committee

Our goal is to provide varied publications which will give you an opportunity to read about some of the activities which occur within our Department. Our aim is to maintain meaningful communication with practicing architects and engineers and civic leaders. For further information or to write your comments, please contact:

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ARCHITECTURAL STUDENT PUBLICATIONS COMMITTEE  
C/O DEPARTMENT OF ARCHITECTURE  
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# The Use Of Interior Designers By Florida Architects

BY MRS. LAVINIA ENGLERT AND  
DR. MARY JO WEALE, AID/ACC/NSID  
ASSISTANT PROFESSOR, HOUSING  
AND INTERIOR DESIGN  
THE FLORIDA STATE UNIVERSITY

In the fall of 1969, a study was undertaken at the Florida State University by Mrs. Lavinia Englert, a master's degree candidate in Housing and Interior Design, and Dr. Mary Jo Weale to determine the use of Interior Designers by Florida Architects. The purpose of the study was to ascertain the following:

1. The awareness of the need for a unity in the complete design process between interior designers and architects;
2. The extent of the need for cooperation between interior designers and architects;
3. The frequency of employment of interior designers by architects;
4. The person who performs the duties of the interior designer when one is not consulted by an architect;
5. The architects' definition of interior design;
6. The advantages and disadvantages of architects using the services of interior designers;
7. The factors which influence the employment of interior designers by architects, including education, years of architectural experience, number of projects completed exceeding \$50,000,000, position in the firm, and the type of project most often completed; and
8. The extent to which architects desire the future services of interior designers.
2. The employment of interior designers is not usually related to the following: (a) education of architect, (b) experience of architect, and (c) architect's desire to utilize the services of interior designers in the future.
3. Architects who are either proprietors or partners in their firms utilize the services of interior designers more often than other architects within the firm.
4. Most architects who usually work with interior designers are members of large firms.
5. The more projects completed by an architect, the more often he employs the services of interior designers.
6. Architects who primarily design office buildings collaborate with interior designers more often than architects who generally deal with other types of projects; however, architects collectively consult interior designers most often in designing residential projects.
7. Architects are most satisfied with interior designers when the interior designer is employed to develop detailed plans and supervise total installation.
8. Architects are most often satisfied with interior designers when architects and interior designers originally collaborate during the planning period of a project.
9. Most architects would choose to initially work with interior designers during program discussions with the client or during the working-drawing period.
10. Most architects work with interior designers who have been employed by the client.
11. If an interior designer is not consulted for selection of interior finishing materials, the architect usually makes the majority of the decisions.
12. Architects usually prefer to work with interior designers who represent no manufacturer.
13. Most architects prefer to employ interior designers on a fixed-fee basis.
14. The majority of architects desire to utilize the services of interior designers in the future.

The population for this study consisted of the total corporate membership (708) of the Florida Association of the American Institute of Architects in 1969. A questionnaire was constructed and pretested by a group of interior designers, business men, and architects. It was submitted to a panel for evaluation, and items were modified, altered, and reconstructed.

The instrument was mailed to the 708 members of the American Institute of Architects in Florida explaining the research project and from this group 377 (or 53%) replies were received. This high rate of return indicated that this subject is of great interest to architects in Florida. Many of them were enthusiastic about the study and wrote letters expressing their approval and offering further information.

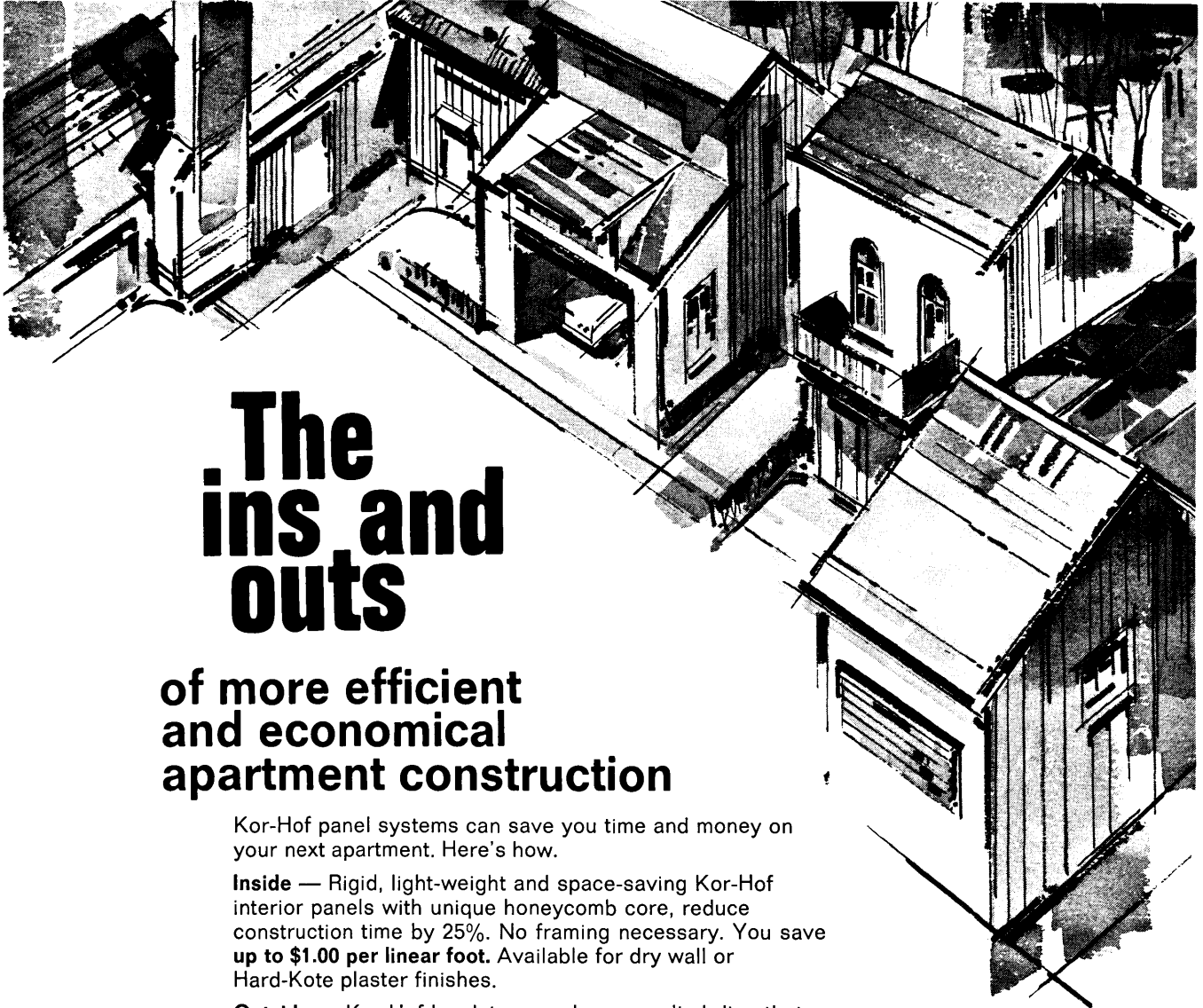
The services of the Florida State University Computing Center were utilized to process the data. The chi-square test was used to evaluate the significant differences. Frequency distributions were also obtained.

Within the limitations of the study, the following conclusions may be drawn:

1. Most architects do not employ the services of interior designers to a great extent.

It is obvious from these findings that a lack of understanding exists, on the part of *both* architects and interior designers, of their roles in the creation of a space for man's social activities and functions. This lack of communication can perhaps be lessened or maybe even eliminated by discussions between architects and interior designers. For example, when architects were asked to define the primary function of an interior

CONTINUED



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designer, there was general agreement that their most *important* function was to work with the architect from the planning stage to the completion or to act as consultant to the architect during the construction. Few architects characterized interior design as a nonprofessional occupation of decorating interiors, but from data received, it is apparent that they still continue to rely upon them primarily for the selection of furniture, fabrics, and accessories. The architect, his wife, or secretary usually makes all the decisions for wall and floor coverings, finishes, hardware, and lighting fixtures, making the job of the interior designer extremely difficult. The survey indicated that although architects are cognizant of the contributions that the interior designer can make to the finished project, too often the designer is called upon too late. At this point, the architect has introduced constraints that limit the options that are available to the designer to create a viable, functional, aesthetically pleasing interior. These important choices should be made by the architect *and* the interior designer in the planning stages.

When architects were asked their greatest problem in collaborating with interior designers, they asserted that the latter has an insufficient knowledge of architecture, and they suggested the following solutions: (1) architecturally trained interior designers; (2) more architectural courses offered in interior design; (3) joint symposiums of AID, NSID, and AIA; and (4) combine schools of architecture and interior design. All these suggestions have merit; however, very few architects suggested a reverse in educational emphasis — that courses in interior design should be offered to architectural students. The majority of architects believe themselves to be equally qualified to perform the functions of an interior designer regardless of their training.

Professionals in interior design and architecture must learn to communicate so that the interior and exterior can be harmoniously united. Their theoretical aims are synonymous, and even though they often function separately, both seek the same goals. Many architects seem to believe that interior designers are oblivious to the integrity of materials and that designers will necessarily minimize profits by suggesting alternate materials and/or fixtures. On the contrary, it is highly probable that better allocation of the same amount of money can result in a more totally pleasing package for the client. Architects must also realize that the complaint that too much money is spent on the interior is often unrealistic, since to build a beautiful empty shell devoid of complementary furnishings is similar to buying a winter coat but neglecting to properly outfit the body underneath. The total satisfaction as expressed by the client on the completion of the job often hinges on the sum total of the salient effects that the designers and the architect can create together. Interior designers who are properly educated understand specifications, contracts, fire ratings, and acoustical characteristics, and they can be just as knowledgeable about these important matters as architects. In fact, they *must* be knowledgeable if they are to work with the architect harmoniously, resulting in a well conceived and executed project. However, care should be used in selecting properly trained designers.

Architects' interest in better cooperation between the two professions is apparent from some of the comments received. One Tampa architect listed the major advantages and disadvantages of the two professions collaborating. Advantages are: (1) interior designers contribute to the success of a design; (2) they add imagination and completeness; (3) they know merchandise; and (4) they are persuasive. The disadvantages are that (1) some interior designers are oblivious to the integrity of materials; and (2) few understand contract documents, fire ratings, or acoustical characteristics.

Basic problems according to a West Palm Beach architect are (1) the type of individual too often in interior design; (2) the fear by architects that interior designers will change the design concept; (3) the actual lack of knowledge of advantages of the architect and interior designer working together to produce a better result; (4) too many times the cost of furnishings exceeds the cost of the building, particularly residential; and (5) the high cost of interior design consultants.

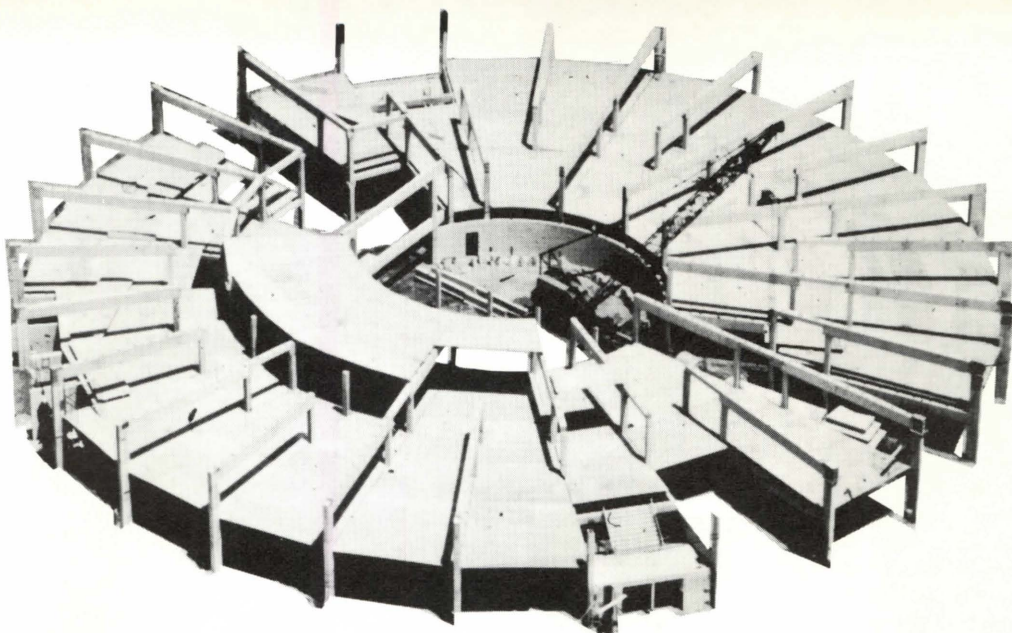
Another Tampa architect pointed out that architects today are becoming more totally involved in projects and the need for complete services is increasing, so that in the future, interior designers will be employed as an "in shop" consultant of the larger architectural firms.

According to a Winter Park architect, buildings of today are so complex that the only means of obtaining a well conceived and executed project is the team design specialists, each contributing to the total concept in his own field, and the interior designer is becoming a necessary part of this team.

There is a better understanding of architecture on the part of contract interior design professionals, a Pompano Beach architect stated, than single practitioners that select and then design with what they have in their shops.

Sixty-four per cent of the architects indicated an interest in an interior design consultant service, and it is vital the research be conducted to determine the architects' needs and expectations from such a service and the qualifications of such an agency's personnel. The interior designers' concepts of their field and their attitudes toward architects should be ascertained. It is no longer a one-way street, and cooperation must be on both sides.

In seeking a solution toward *better understanding* and collaboration between the two groups, many architects suggested increasing architectural courses in interior design curriculums. A study to determine specifically what type of courses in architecture (as well as interior design courses in architectural curriculums) might benefit both professions. How much material should be included in order for architects, interior designers, and other design professionals, to work together as a cooperative team must be determined. The various disciplines must work together if a total environment is to be brought into reality. ■



## What's so new about "systems" construction?!

*Vanguard High School, Ocala. Architect — Berry J. C. Walker, Ocala; general contractor — Drake Construction Company, Ocala; prestressed concrete supplier — Dura-Stress, Inc., Leesburg; concrete masonry units — Cummer, Inc., Kendrick.*

The aura of mystery which some people have recently attached to the word "systems" is often misleading. It means nothing more than *prefabrication*. The Florida concrete industry has long been a pioneer and a leader in this field.

The new Vanguard High School in Ocala is a good example of the "systems" method which has been used for years by Florida's prestressed and precast concrete industries. In this school building, prestressed concrete served multiple purposes. It reduced time of

construction, permitted space saving design, cut the cost of air conditioning and provided added fire and public shelter protection. Local technique, knowledge and products were utilized to the fullest. All at the low cost of only \$13.56 a square foot.

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*This is the first of a series of articles to be prepared by the FAAIA Practice Aids Committee*

## How To Get Architectural Commissions

H. SAMUEL KRUSE, FAIA

The Small Office Task Force of the FAAIA found that the life and death struggle of the small office practitioner (SOP) was contingent on the flow of projects through their offices which, in turn was the key to cash flow and the time-money combination needed for the development of greater skills and capacities to produce relevant architecture. In spite of the importance of the flow of projects, few SOP's have deliberate courses of action to assure the continuous flow of commissions.

In the report of the Small Office Task Force, FAAIA suggested action for the assurance of work was discussed under the title, "6 — Public Relations for SOP Architects". This title might obfuscate the *purpose* of PR and for this reason this paper uses the title, "How to Get Architectural Commissions" to emphasize the purpose for the suggestions of the SOP report and to amplify them.

The SOP report says, "Don't sell what you can't deliver. Know your product." This assumes, of course, that you have something to sell. No client ever gives a commission because the architect needs a commission. Rather, the opposite is the case, the client needs the architect's skills and capacity to do work. It is necessary for this paper to assume that the SOP has some professional skills, that he has a place and capacity to perform service, and that he has the resources or capital to sustain his firm for at least a year. It is also necessary to assume that the geographic area served by the SOP will actually require his services. With these assumptions of capability, means and hope, the task of getting commissions for a new, non-established SOP involves answering the question: How does an unknown architect become known as deserving of trust and professional aptitude in an alien community. For the established firm similarly: How does a known architect remain known and deserving of trust and confidence by the community?

There is considerable difference between the effort required by the established firm to acquire a reasonable flow of architectural commissions from that required of a new firm having no prior experience to show and whose principals are strangers to the community and to the people who commission architects. Many old firms maintain a flow of work by just serving a few old clients well, hoping that the clients remain healthy and are not enticed away by some pink-cheeked glamour boy. But most SOP's, old and new, can benefit from an active program of *job getting*.

Rarely does one receive something for nothing. To gain anything of value, the pot in poker or a fine, young wife, one must make an investment. The effort to attain commissions will also take an investment, easily 1% to 3% of anticipated annual income. The less the annual income the more the effort; a phenomenon little understood by practitioners. The old saw, success breeds success, is applicable here. It's the busy firm that attracts more work; the slow one remains slow, frequently not by choice. The cost, of course, includes the man-hours spent by the SOP as well as others and things. It's the efficient and intelligent use of time and things that determines the cost-effectiveness of the program.

There are at least nine ways for promoting new work and these are discussed below in sequence of probable success, taking into account the limited resources of a new, non-established firm.

**1. DEVELOP A FIRST RATE OFFICE BROCHURE.** This brochure should be professionally designed and written and should be in a format that can be tailored to the potential clients' interest and be kept current. Although many governmental agencies require statistical reports on standard forms, the brochure is still the ideal envelope for transmittal of such a form and frequently is filed with the report form. This is especially true for firms, such as new firms with no history to report, in which case the brochure should demonstrate individual talents and projects-not-yet-executed. The brochure is sent to those who request it or are long-term prospective clients, such as school boards, oil companies, chain store firms and governmental agencies. Brochures should emphasize the unique characteristics and services of the firm; to be just like all other architects is to invite them all to be your competitor on every project. For example, if you use computer services, say so; the prospective client will find this a distinctive characteristic apart from those who don't. Some client will prefer an architect who uses the computer to increase reliable capacity to do work, and he will let the commission. The brochure must be factual, without wordy expositions of design philosophy or personal aggrandizement.

**2. ESTABLISH RAPPORT WITH COMMUNITY RESOURCES.** Start with mortgage bankers and real estate operators for beginners. Start by paying visits for the purpose of trading information about mutual interests. Learn the bankers' requirements and forms for loan applications, determine what real estate operators have to sell and what kind of referrals they appreciate. The SOP, of course, leaves his card at each visit and eventually his brochure. Other design professionals, engineers, landscape architects, interior designers, and eventually other architects, should be included and a rapport established. The SOP's office employees are also a resource; he should establish a finder's fee for employees who bring work to the firm.

**3. COMMUNITY ACTIVITIES SHOULD BE UNDERTAKEN.** It is best to do those things one can do best. If the family can participate, then the chance of 24 hours a day, seven days a week availability is a terrific advantage over the competitor who has to reserve time for the family. Whatever is done must be done exceptionally well or the desired impact will be lost. All societies are hard pressed for programs. If the SOP has an interesting, illustrated talk, twenty minutes long, he could have a speaking engagement every week of the year. If it is a popular talk with colored slides, it could be reported in the newspapers every time it is given, and people will spread the word about the wonderful talk by so-and-so architects. If the talk is also related to the activities of the firm's practice, then the value is manifold. In all activities, boat racing, church work, fund raising, whatever, he must be sure to be identified as a practicing architect as well as a good boat racer, church worker, etc. A few prepared talks with colored slides are as necessary to the SOP as a drawing board, but they must be used (the talks

and drawing board) to be effective. The SOP must be an advocate for good architecture and speak out for values that he, by virtue of being an architect, can see better than others. He must avoid being trapped into giving solutions.

**4. DEMONSTRATE ABILITY AND PUBLIC CONCERN BY DEVELOPING A CIVIC IMPROVEMENT.** If the community needs low cost housing, the SOP should develop one and get it built for others, if possible; if not, for himself. He can propose new uses for old or vacant buildings, etc. showing individuals, firms (the community) how its derelicts can be changed to assets for all.

**5. THE SOP CAN INTRODUCE HIMSELF BY MAIL TO THOSE IN THE COMMUNITY WHO USE OR MIGHT NEED ARCHITECTS.** He must carefully develop his mailing list and classify the names according to the types of appeal and project associated with the name. Names can be found in a systematic search in newspapers, building journals, real estate news letters, etc. The search and record keeping must be done in a controlled and methodical manner and the letters sent must be soft-sell, non-commercial to be effective. He shouldn't send a brochure blindly. However, he must be prepared to reply promptly, sending a brochure, if requested. The form letter approach must be avoided, using only the personalized approach which can, of course, follow a previously prepared prototype.

**6. HAVE A PREPARED PRESENTATION, VISUAL AND VERBAL, TAILORED** to the potential client's interest when invited to appear before a potential client, whether an individual, a committee or board.

**7. OBTAIN PUBLIC EXPOSURE FOR WORK DONE OR PROPOSED.** If the SOP learns the form for submittal of material to newspapers and other periodicals and submits story and photographs of his projects accordingly, his material will be used. Frequently adhering to the form decides the inclusion of an article or photograph in the press rather than the true newsworthiness or architectural value of the project. The SOP should order "tear sheets" of his publications for additional exposure through mailings and inclusion in brochures.


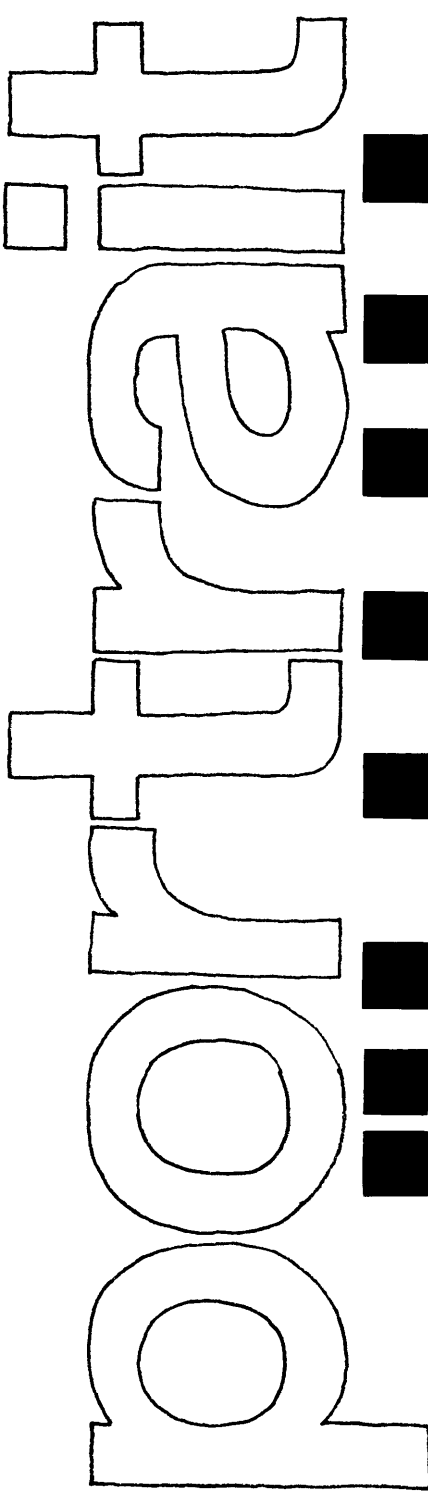
**8. SATISFY THE CLIENT AS IF HE WERE THE SOP'S ONLY CLIENT.** Most architect's work comes from referrals from satisfied clients and repeat service for previous clients. The SOP must cherish his client and serve him in such a way that once a client, always a client.

**9. THE SOP MUST BE A LIVING IMAGE OF HIS FIRM'S PHILOSOPHY.** The firm must practice what it preaches if its philosophy is to have validity in the client's eyes. If the firm espouses beauty and functional efficiency, his personnel, his office, perhaps his home, everything the client sees about the firm should be the essence of beauty and functional efficiency.


The practice of architecture is a pragmatic art, for its product, architecture, is not architecture until it is built. Attaining commissions is no less a pragmatic art and essential to producing architecture. It can be fun too! ■

# OF AN ACTIVE CHAPTER


"PERSEVERE, be happy with small victories but above all — do not give up." So spoke Thurston Hatcher, AIA, immediate past president of the Florida South Chapter of the American Institute of Architects. He was summing up that chapters ongoing involvement in community affairs for which it received the 1971 Anthony L. Pullara Memorial State Chapter Award from the FAAIA. The flush of victory does not lie in short term goals. Nor is it gained in pursuit of one goal to the neglect of others. That the Florida South Chapter maintains a well rounded pursuit of the many problems-and opportunities- facing its urban locale is evidenced by these activities. The chapter has:




Joined with other interested parties in protesting recent plans by a large development company to put high density development on 3000 acres of vast land bordering South Biscayne Bay. Finally a more sound and valid development plan was presented which the chapter felt warranted support.




Made a proposal for a county-wide design review board to pass on development plans. The proposal as presented was turned down but, with proper thought and preparation might again be proposed.




Maintained continued support for the concept of a Downtown Miami Government Center Complex. The chapters original proposal for an International Design Competition failed but it supports a non-partisan effort to obtain the best design possible for this important project.




For three years co-sponsored, with the Greater Miami Chamber of Commerce and the University of Miami Center for Urban Studies, a weekend cruise to Nassau which has become an open forum at which community leaders listen to and are heard on problems facing this urban area.




Been represented on the Site Selection Committee for a Downtown Convention Center. Last fall four volunteer teams of chapter members, in co-operation with the City Planning Department, presented to the City Commission their studied alternatives for a site, as well as other proposals for development of the Downtown Bayfront.



Worked with the City Planning Department to develop new concepts of incentive zoning to guide building in the Brickell area near Downtown Miami.



Served as expert witness in support of City efforts to ban billboards along Biscayne Boulevard.



Begun efforts to establish a tree bank to save trees from the wanton destruction usually accompanying development. One result has been a City of Miami ordinance requiring a permit to move trees on any project larger than single family homes and a ban on cutting trees on public right-of-way.

That good chapter repore exists with the City of Miami was evidenced last year with public endorsement of the chapters Public Affairs Program by the City Commission. The work goes on, and even though it is one of the 10 largest AIA chapters in the country with over 350 members, only a small number are deeply involved in these projects and not all are architects. The chapter retains an active public relations counsel who has helped open doors not otherwise available.

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